

THE QUAVER,

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And Exponent of the Letter-note Method.

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[One Penny.

THE LETTER-NOTE METHOD,

An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That METHOD involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.

2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.

3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.

4. That the easiest possible mode of teaching on this principle is that termed LETTER-NOTE, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

5. That Letter-note provides the most direct INTRODUCTION possible to the staff notation, because the Pupil is trained from the OUTSET by means of the symbols employed in that notation.

6. That Letter-note, while it is legible by every Player, gives the Singer all the AID derivable from a specially contrived notation.

7. That the assistance of Letter-note in learning to sing is as LEGITIMATE and ADVANTAGEOUS as the "fingering" printed for the use of the Pupil-pianist.

8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.



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FOR LEARNING TO

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6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."
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10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.
11. Because the LETTER-NOTE METHOD helps the Singer in this matter.
12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

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Teachers of the Letter-note Method are respectfully urged to send us from time to time full information respecting their work.

The Quaver,

August 1st, 1882.

Improvements in the Staff-notation.



OUR readers, and especially such as are teachers or pupils, will notice with pleasure Mr. Stark's paper on "Reforms in Musical Notation," which we reprint this month. The subject is very ably handled, the Lecturer having evidently studied the question on all sides; and his position as a musician gives weight to the opinions expressed. It will be observed that Mr. Stark contends for a more consistent use of accidentals—a reform often advocated in this journal—and probably there cannot be two opinions as to the desirability of some alteration, although ideas may vary as to the best mode of carrying out the suggested improvement. Mr. Stark's plan appears to us all that could be desired, excepting only the practical inconvenience which will arise if we use the old symbols in accordance with the new rules. Far better put the new wine in new bottles, and devise entirely new symbols for the purpose; for the fact of the inno-

vation will then be apparent even to casual readers, and those long accustomed to the ordinary accidentals will not be liable to blunder through the sheer force of habit. This matter of accidentalism certainly demands attention; and this alone, if improvements were effected, would do a great deal towards removing the supposed necessity for a new notation. We have no doubt whatever that, as the disciples of the Old Notation begin to recognise the expediency of reform in this department, the charge of inconsistency (of which so much is made by new-notationists) will soon be remedied.

Mr. Stark also advocates the adoption of the crotchet-to-a-beat plan, and would carry out the improvement still further by substituting crotchets for quavers in compound time. The former, we have all along contended for; and Mr. Stark's new suggestion is excellent so far as it goes. But it would still leave a bone to pick on the part of new-notationists; for there would remain the inconsistency of using the crotchet as a third-of-a-beat note when the movement is rapid. We incline to think that the other expedient of using simple-time signatures for compound times (also suggested by the Lecturer) would, if carried out fully, meet every requirement of the case. Some innovation is necessary; and if so, what is to hinder the employment of a new symbol representing the third-of-a-beat, thus carrying out the improvement thoroughly while we are about it? Having such symbol, the simple-time signatures become at once available, and all difficulty respecting the noting of triplets is obviated at the same time.

The new symbols suggested by Mr. Stark and Mr. E. J. Hopkins are very desirable as well as appropriate. That of the new double flat should be easy of adoption, carrying, as it almost does, its own signification on its frontispiece. A similar remark applies to the new rest, although here we seem rather to need a symbol which shall express a whole measure's silence in any kind of time—say a good-sized black square. There is, however, a great (although not insurmountable) obstacle to the adoption of new symbols, which difficulty will at once occur to those upon whom devolves the work of printing the music.

In the case of the engraver the difficulty is less, as his operations only necessitate the preparation of a new tool or two, for which the expense need not be great. But in the case of the typographical printer, the preliminary cost is considerable, involving the services of the type-founder as well as the punch-cutter: moreover, further multiplication of the "pieces" comprised in the music fount will not be viewed as an "improvement" by the compositor. The "tie" or "bind" suggested by Sir Sterndale Bennett (referred to by the Lecturer) provides a case in point, which proposed symbol, if we recollect aright, was \neg . In order to equip the compositor properly the following pieces would be necessary for this single character—some four or six pieces, to print as above, but cast in different lengths, say from quarter inch to one inch; the same number of sizes, with a line running through each of them, so as to permit the insertion of the tie within the stave; three, four, or five pieces of these shapes \neg — \neg — \neg , to make up a tie of any length; together with a similar number of the same with a line running through. Thus it is certain that the inventor of a new symbol will have vested interest as well as prejudice to contend against, and probably the fact may have tended to prevent the adoption of Sir Sterndale Bennett's very sensible suggestion. But, although such obstacles exist, they are not insurmountable even when added to the public apathy and aversion to innovation: improvements that really are such *must* accrue in the long run, and the more ventilation the question receives the greater the likelihood of reform in musical notation.

We are glad to observe that the Lecturer recognises the usefulness and desirability of employing, for popular vocal music, some mode of showing the key-relationship of the notes. We are still more pleased to find that Letter-note is considered to meet every requirement as the following extract from the report shows:—

A great deal had been said that evening respecting the Tonic Solfa notation, and he did not wish to be understood as advocating its adoption in place of the stave notation. His object was to point out that a notation existed which appeared to combine the un-

doubted advantages of both systems. The marvellous results obtained by the Solfa notation as regarded sight-singing should, if possible, be secured to students of the established system, and this problem he believed had been solved by the Letter-note method.

Which, we think, describes the "situation" precisely, knowing as we do after abundant experience that Letter-note will accomplish everything possible by means of Tonic Solfa, and a great deal more besides.

EASY ANTHEMS FOR AMATEUR CHOIRS, published in "Choral Harmony," in penny numbers—

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The car h is the Lord's | |
| 71 | Hallelujah! the Lord-reigneth | |
| 75 | Blessed be the Lord | |
| 130 | Great and marvellous | |
| 131 | God be merciful unto us and bless us | |
| 131 | Deus Miseratur | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| 39 | Walk about Zion | Bradbury. |
| 39 | He shall come down like rain | Portogallo. |
| 43 | Blessed are those servants | J. J. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| 64 | Great is the Lord | American. |
| 69 | Arise, O Lord, into thy rest | Do. |
| 77 | Awake, awake, put on thy strength | Burgiss. |
| 77 | Grant, we beseech thee, merciful Lord | Calcott. |
| 84 | I will arise and go to my father | Carl. |
| 86 | Blessed are the people | American. |
| 86 | I was glad when they said unto me | Calcott. |
| 129 | Blessed are the poor in spirit | Naumann. |
| 136 | O Lord, we praise thee | Mozart. |
| 136 | The Lord's prayer | Denman. |
| 140 | O praise the Lord | Weldon. |
| 140 | I will love thee, O Lord | Hummel. |

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HARVEST SONGS, published in penny numbers, in "Choral Harmony."

- | | | |
|-----|---------------------------|--------------|
| 1 | The Reapers | Colville. |
| 9 | Harvest Time | Storace. |
| 42 | The Gleaners | Mendelssohn. |
| 147 | The Harvest Home of Earth | Fowle. |

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

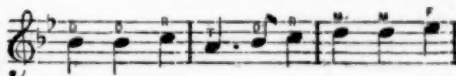
Choir and School Sight-singing.—(Continued from page 48).

Having indicated the distinctive features of the principal sight-singing methods at present in use, we shall next endeavour to show the Teacher how he ought to proceed in order to attain the best possible results. In attempting which, perhaps our best plan is to describe separately the processes and appliances which have stood the test of experience; for the order of their introduction, and the relative preponderance of each, the Teacher is referred to the text-books of the Letter-note method. Certain of these processes and appliances are used by all the singing-methods; others are common to all the movable *do* systems; and others still are peculiar to the Letter-note method: regarding which, we may here remark, that while several of the devices originated by the Letter-note method have been adopted elsewhere, our method is not, so far as the writer is aware, indebted in this respect to any other existing system, except in the case of the "time-names."

I. NOTATION.

In the matter of notation, to begin with, the teacher has to make a choice, and a most important choice. As already stated, several new notations have been introduced during the last forty years. At first the promoters of those notations went to work with the avowed intention of superseding the staff-notation for vocal use, contending that the latter was too difficult for the purposes of popular sight-singing. But the staff-notation, has been found too firmly established to be superseded, and the more liberal advocates of the new notations now claim for them subsidiary or even introductory uses merely. But whether subsidiary (in the sense of being contemporaneous with, and to some extent filling the place of, the staff-notation), or introductory only, there is inevitable inconvenience and loss of time and teaching power. The inconveniences caused by the use of two notations are great, manifold, and too self-evident to need enumeration. The loss of time and teaching power occasioned will appear if we take into account the fact that the symbolism of *two* notations has to be studied; that, if the staff-notation alone is too difficult for young heads, the addition of a new notation will not lessen that difficulty, and any attempt to teach the two simultaneously, or nearly so, must tend to confuse the mind of the learner; that it is impossible to secure thorough teaching of *either* notation under such conditions; that if, on the other hand, proficiency is first acquired in the new notation and then in the staff, much time is lost and the use of the staff is likely to suffer, for the notation first learnt is likely to remain the most familiar and easy. And when it is further borne in mind, that sight-singing from the staff is inevitable in every school sooner or later, and its study even now a necessity in seminaries where the pianoforte is taught; that there is a possibility and a strong likelihood of

reforms being effected in the staff-notation which will render it comparatively easy to teach; and that every educational advantage derivable from the new notation is obtainable from the staff when used in the form of Letter-note—it will be evident that nothing is gained, and much is lost, by the intervention of a subsidiary or introductory notation. Here are specimens of Letter-note, a glance at which will show that it is the staff-notation in its integrity, with the initials of the *sol-fa* syllables added on the movable *do* principle:—



Or lettered thus:—



Letter-note has been described by some as "a compromise between the staff-notation and Tonic Sol-fa." Practically it may be such, and a most effectual plan it is; but in no sense is it an afterthought upon Tonic Sol-fa, for the device was in use long before Tonic Sol-fa was dreamt of.

II. DIAGRAM OF THE SCALE—THE LADDER.

By the "scale" we mean the series of 7 sounds used in a given key, or, in other words, the 7 sounds chosen by the composer out of the infinity of possible sounds, and used for the purposes of a given tune at a given pitch. A theoretical knowledge of the structure of the scale, and of the relative distance of each sound from all the others, is necessary to the pupil; together with a practical acquaintance with the tonality (or characteristic effect) of each sound. For these purposes, so far as a diagram can aid, we recommend at the outset the "Sol-fa Ladder" (see list of Musical Publications, etc., printed herewith), which is similar in design and intention to the Tonic Sol-fa "Modulator."*

The theoretical use of the *sol-fa* ladder is to provide a picture of the scale, for reference and explanation. The practical work connected with it consists of "sol-faing" to the "pointing" of the teacher, the teacher's pattern having been

* We prefer the term "sol-fa ladder" for two reasons. First, because this term was originally given by Miss Glover, who first used the diagram for educational purposes. Next, because the term "modulator" is an unhappy one, and more so to Tonic Sol-fa than to anybody else. According to the dictionary, "modulator" means, "he or that which modulates": consequently, if a tune modulates, it too is a "modulator." But even granting the special and technical signification adopted by Tonic Sol-fa, it is well known that this method uses the word

previously solfaed to the pupils. But as soon as the theoretical department has been sufficiently mastered, it is recommended to transfer the pointing-exercises to the "staff-ladder" or the "movable do ladder," both of which show the staff as well as the scale, and accustom the eye to the lines and spaces: the solfa ladder will then be needed for theoretical purposes only. The staff-ladder and movable do ladder are briefly described in the list of Musical Publications, etc., printed herewith.

Whichever form of ladder is used, the following processes can be employed in development of that already explained:—

Solfa-ing, to the pointing of the teacher, portion by portion, the whole of a tune, before solfa-ing it from the music book.

Solfa-ing, in a similar way, any interval, phrase, or passage of melody which may require practice.

Solfa-ing, in a similar way, impromptu passages invented by the teacher.

Vocalizing (singing to the syllable LA) in a similar way, similar work, but without previously solfa-ing it. This process serves to vary the others, but must not be attempted until the pupil is able to solfa fluently.

In any of these cases, a teacher possessed of ready hands and a cool head can easily "point" two voice-parts simultaneously, when the pupils are able to accomplish two-part harmony.

III. THE SOLFA SYLLABLES—SOLFA-ING.

In the movable DO methods, the solfa syllables (DO, RE, MI, FA, SOL, LA and TI) are used as names of the seven sounds of the scale, the degrees of the staff being designated by the letters A, B, C, D, E, F, G. Besides serving as names, the solfa syllables are persistently sung in connection with the sounds they represent, and thus, by the association established in the pupil's mind between syllable and sound, he is assisted in remembering and producing the sound. So great, in fact, is the mnemonic property of syllables consistently used thus, that if solfa-ing is done continuously on the movable do principle, even without any instruction in theory, some degree of sight-singing power will eventually be attained. This statement, however, is only tantamount to saying that if you toss your seeds into the ground they will germinate. But every preceptor wants the best obtainable results, and, in order to secure these, preparation and cultivation of the soil are necessary: hence the sight-singing methods,

"modulation" to denote specifically a change of mode, and exclusively employs the term "transition" for a change of key. Consequently, as the diagram is used principally for showing change of key, and very little if at all for change of mode, Tonic Sol-fa, in accordance with its own strict phraseology, ought to term the diagram a "transitor" or a "transitioner," rather than a "modulator."

with their systematic treatment, and their educational processes and devices.

While solfa-ing, the pupil should habitually think of the tonality of each sound, recognising its position in the scale, and also observing and realizing its characteristic effect by means of which he is able to distinguish it from the other sounds.

In using the solfa, there are three distinct stages. 1st, when the pupil is *learning* to recognise the tonality of the sounds, and is establishing in his memory the connection which exists between sound and syllable; at which stage the solfa-ing helps the pupil only in proportion as this connection has become established in his mind. 2nd, when this connection has been established, and he is able to solfa at sight, but cannot as yet read without first solfa-ing. And 3rd, when he is able to sing music and words at sight without solfa-ing otherwise than *mentally*; and to attain this end, the *vocalizing* to the pointing on the Ladder (suggested above) is very useful.

In certain cases, solfa-ing in monotone is of service as preparatory to solfa-ing in tune. This is more likely to occur when the notes are very rapid.

When a tune can be solfaed from memory it may be considered "perfect" in this department; and all teaching (we do not say all solfa-ing) should attain this result, for thereby the tonality of the sounds is indelibly impressed on the pupil's memory.

Change of Solfa is a process of great use to the singer in many kinds of modulation: it consists in changing the DO to the note which is the key-note for the time being. Its practice is introduced near the end of the elementary text-books of the Letter-note method, and should be kept up in subsequent studies so as to become thoroughly familiar and easy. In most of these text-books, and also in Letter-note music intended for subsequent practice, the two ways of solfa-ing are often printed even in the case of a very short modulation: *both* ways should be well practised so as to give fluency in the use of either, and, when singing from the ordinary unlettered staff at a future time, the pupil will be prepared to adopt either way at discretion. In electing whether he will change solfa or not, the singer when solfa-ing will consult his own convenience; but when *not* solfa-ing (or solfa-ing only mentally) a mental change of solfa is recommended even in the case of a short modulation, and probably the singer will himself find a change imperative if the modulation is in any degree *distant* (to a less related key). Such cases abound in music of the oratorio class; for composers often effect remote modulations sustained for a considerable time, without altering the signature, the necessary sharps or flats appearing as accidentals. In such cases the person solfa-ing will find it imperative to change solfa, and the singer will equally require to change mentally to the new key.

(To be continued).

Reforms in Musical Notation.

THERE was a full meeting of Licentiate and others at Trinity College, London, on the 9th of May, to hear a paper on "Suggested Reforms in Musical Notation" read by Mr. Humphrey J. Stark, Mus. Bac. The chairman was Mr. E. J. Hopkins, and amongst those present were Messrs. C. E. Stephens, E. H. Turpin, B. Agutter, Bradbury Turner, James Turpin, C. W. Pearce, G. A. Higgs, and the Revs H. G. Bonavia Hunt and R. Gwynne.

Mr. Stark began by explaining that in the selection of his subject he had been guided by considerations of practical utility, and instead of going into any complex questions of chord notation, he proposed to consider certain points connected with such elementary matters as have to be imparted to every beginner by his teacher, the progress of the student being in many ways seriously impeded and often permanently checked for want of some reform. After pointing out that our present system of musical notation was the outcome of several centuries of the study of the art, and that a consistent and intelligible notation was therefore hardly to be expected, Mr. Stark reminded his hearers that the language of music was a universal one, so that any alteration should be made with the utmost caution, and only after the utility of the change has been fully demonstrated. He then proceeded:—

"Whilst acknowledging the enormous advantage of a plan whereby music printed in this or any other country may be read and understood wherever the art is cultivated, I would point out that as regards the elements of musical grammar, there are even now many different methods in use. For example, the alphabetical nomenclature of the scale by the use of the first seven letters is peculiar to this country, and I need only remind you of the now generally understood methods adopted in France and Germany, whilst even in such a small matter as the fingering of pianoforte music we are at issue with the rest of the world. As, therefore, these differences exist, it is incumbent upon us to examine closely into our own system, and to strengthen it by every means in our power. Thus we shall aid in the preservation of the universal language of music and rid ourselves of certain complications, the existence of which has given colour to the arguments of those who have sought to facilitate the study of music by the invention of other notations."

The practical suggestions offered by Mr. Stark were classified under the following heads: scales and keys, time notation and signatures, acci-

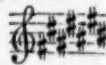
dentials, marks of expression, and directions for performance.

Upon the question of scales he referred to the fact that the ordinary staff presents to the eye a uniform series of distances, irrespective of tones and semitones, so that there exists the utmost difficulty in clearly explaining to the learner that the distances upon the staff are in reality governed by the key-signature of the composition. "The importance of this," he said "to a vocalist is hardly to be over-estimated, and I believe that the general absence of creditable sight-reading on the part of amateur and even professional singers is directly traceable to this cause." After paying a tribute to the special value of the Tonic Sol-fa notation in this respect, and referring to the advantages of the "Letter-note" method of Mr. Colville, Mr. Stark called attention to an important defect in our notation—the absence of a proper signature for the minor scale:—

"This point has forced itself upon the attention of thoughtful musicians for many years past, and I have heard that some few works were once actually printed with the leading note of the minor scale properly expressed in the signature. Like many other useful innovations, however, it appears to have been received with coldness or indifference, and our key signatures are still in a state of chaos. If I am addressing any musicians who have their doubts as to the necessity for a change, it may be advisable to point out that the absence of a leading-note in the minor signature is clearly a relic of the old system by which it was excluded also from the signature of the *major* key. This plan, absurd as it was, had at least the merit of dealing impartially with the major and minor keys, but the present 'half and half' arrangement must be condemned as unphilosophical and inconsistent. A key-signature, to be of any use at all, must represent the scale in which the composition is written, and unless this is the case it is a positive hindrance to the performer. An effort should be made to introduce this much needed reform, and to abolish the theory of a supposed connection between a major key and its so-called 'relative' minor."

Passing on to the consideration of our present system of time-notation, which at first sight appears faultless, and would need but little reform if it were fairly and consistently applied by composers, he said:—

* The lecturer here also advocated a re-arrangement of the sharps in key-signatures, by placing the F sharp and G sharp in the lower part of the staff, thus:—



"Let us open our much-loved volume of Beethoven's pianoforte sonatas, and we shall not look far without noticing the curious fact that almost invariably the slow movements are written in notes of short time-value, whilst the quick movements have a notation at first sight suggesting a low rate of speed. As an example, I choose the Sonata Pathétique.' The notation of the introductory movement, *grave*, is that of semiquavers, lemisemiquavers, semidemisemiquavers, and even lemisemidemisemiquavers, or notes bearing five strokes upon their stem. The *tempo*, however, is very slow, and the counting of the time can only be accomplished by giving a beat to every quaver, or eight in a bar. The signature is the usual C, indicating four crotchets. The next movement, *Allegro di molto e con brio*, presents to the eye an almost uniform notation of minims, crotchets, and quavers, yet the *tempo* is so quick that only two beats are to be counted in each bar. The usual 'alla-breve' time-mark is given. In the slow movement, *adagio cantabile*, we again have to resort to counting quavers, although the figures 2-4 indicate crotchets. Here, also, the prevalence of short notes, particularly semiquavers, will be noticed. The last movement, *allegro*, has the 'alla-breve' time-mark, and, consequently, we have again the apparently slow notation of minims, crotchets, and quavers. Now it may be urged that musicians have been so accustomed to these inconsistencies, that they have ceased to find any inconvenience from them, and this I shall be perfectly prepared to admit. I would ask you, however, to place yourselves again in the position of learners, and imagine, if you can, how greatly your progress would have been facilitated by the absence of such puzzling and purposeless inconsistencies."

After further comment, Mr. Stark suggested a plan which he thought might be easily adopted to secure greater uniformity, viz., that composers should invariably take the *crotchet* to represent the single beat. Applying this simple rule to his former illustration, he wrote out a few bars of each movement of the Sonata Pathétique, as follows:—

No. 1.

Grave.

No. 2.

Allegro di molto e con brio.

No. 3.

Adagio cantabile.

No. 4.

Allegro.

Anticipating the objection that he was advocating a certain amount of tampering with classical works, Mr. Stark said his object was merely to render the study of such works more generally acceptable, and to remove from the path of the student every unnecessary obstacle. Not a single accent or bar-line had been altered, while the appearance of the music he thought at once conveyed to the mind a more correct idea of the speed at which it should be played, while the inconsistencies of counting were entirely obviated. The only serious objection to the proposed rule arose in connection with compound time-signatures, where the single beat was usually represented by a dotted crotchet, and every teacher found a difficulty in overcoming the very natural tendency which prompted the student to give a beat and a half to the dotted note.

"The existence of this difficulty leads me to ask whether after all there is any real necessity for the use of such compound time-signatures as have either quavers or semiquavers for their unit. This may appear a somewhat startling proposition, but I believe that, were such signatures abolished, the gain in the direction of simplicity would be enormous. It would at least secure a uniform method of counting, and the slow movements now bearing such signatures as 6-8 or 9-8 might equally well be expressed by 6-4 or 9-4, thus preserving the consistency of the crotchet-to-a-beat rule. As a fact, the simple time-signatures are constantly used for compound rhythms with, as I think, the great advantage of clearness to the reader. Familiar examples of this will be found in Schubert's Impromptu in E flat, No. 15 of Mendelssohn's 'Lieder ohne Worte,' and No. 1 of Schumann's Novelletten."

Here the lecturer also urged a reform in the manner of writing triplet and sextole signs. "We do not require," he said, "to be told that there are three or six notes in a group—we can see this at a glance—but we do need to be informed that these groups are played in the time of two and four notes respectively. The figures placed over the groups should therefore be a 2 for the triplet, and a 4 for the sextole. On similar grounds, in 6-8 time, groups of two quavers to a beat should be marked with the figure 3, and groups of four quavers to a bar with the figure 6."

Turning to the employment of accidentals, Mr. Stark said:—

"The present arrangement, or rather want of arrangement, is a source of almost endless trouble to teachers and performers, and some considerable reform is imperatively demanded. I submit that

the cause of almost all this confusion is the rule which renders the accidental operative throughout the whole of the bar in which it is used, unless of course it is expressly contradicted. This rule was no doubt made with the object of reducing the number of accidentals, but its author appears to have overlooked the fact that it creates almost as many as it destroys, in addition to imposing a severe tax upon the memory of the performer. I would suggest therefore that the accidental be repeated together with the note to which it refers, and that if this is not done the note should resume the position assigned to it by the signature without further contradiction. By this plan an enormous number of contradicting accidentals would be swept away, and the performer would be spared the effort of memory now demanded of him. Exceptions might fairly be made in the case of repeated notes, or notes forming part of a shake. It should also be understood that the accidental must be taken as applying solely to the note before which it is used; an arpeggio passage extending through two or more octaves would thus have all its accidentals clearly expressed. I would also call your attention to the present absurd method of restoring a note which has been doubly sharpened to the condition of a single sharp. For some unexplained reason it is considered necessary to first make the note *natural* and afterwards sharpen it, thus involving the use of two contradictory accidentals. Surely, if we desire a note played as a sharp, the employment of the usual sharp sign ought to be sufficient. For example, in the key of G major, if the note F appears as a double sharp and is afterwards used in the same bar as a single sharp, the single sharp accidental would answer the purpose, although according to the plan which I proposed to you just now, even that would be unnecessary, the note being already sharp by the signature."

After suggesting ♯ as a special sign to be used for the double flat, Mr. Stark passed on to consider some of the marks of expression and directions for performance. He referred to Sir Sterndale Bennett's suggestion of a special sign to distinguish the tie or bind from the slur (for which even the high reputation of the author failed to find acceptance), and he urged that plain English should be used as far as possible for all directions to the performer. The English system of fingering should, he thought, be discarded for the sake of uniformity, and thus the splendid foreign editions of classical works would be made available for English students. One of the most pressing requirements, he continued, was an improved method of marking the use of the sustaining or "loud" pedal. An excellent idea has

already been laid before the world, that of giving the pedal a notation of its own by drawing a single line beneath the lowest stave and writing thereon notes of the exact time-value required. The following bars from Schumann's "Arabesque" were given as an illustration of this:—



At the conclusion of the paper, which was received with considerable applause, the Chairman invited discussion.

Mr. C. E. Stephens expressed his warm approval of many suggestions contained in Mr. Stark's paper. As regards the English system of fingering, he thought that it was to be preferred, especially as the foreign method applied exclusively to pianoforte music, and not to instruments such as the violin and violoncello. He quite admitted the weakness of the stave in failing to distinguish between tones and semitones, but could not see how it was possible to remedy it. The Tonic Solfa he objected to, as it tended to destroy correct impressions of pitch. He thoroughly endorsed the arguments in favour of a proper signature for the minor scale; and pointed out that in minor keys with three or four flats, a composer was actually compelled to contradict the signature to obtain a leading note. Some difficulty might be experienced in carrying out the suggestions as to time notation, especially in compound times; but he fully admitted that the examples prepared by Mr. Stark conveyed a much clearer idea of the correct *tempo* than the original copy. Mendelssohn, in arranging the pianoforte copy of his overture to "A Midsummer Night's Dream," had written semi-quavers in place of the quavers used in the orchestral score, finding that the original notation failed to secure a sufficiently rapid *tempo*. He could not agree with Mr. Stark in advocating

English directions for *tempo* and gradations of tone, as it was absolutely necessary to employ terms understood by musicians of all countries. An improved notation for the pedal was certainly desirable, although the exact duration of the pedal must largely depend upon the resonance of the pianoforte.


After some remarks from the Rev. R. Gwynne,

The Rev. H. G. Bonavia Hunt said, that he thoroughly sympathized with the desire expressed by the reader of the very able paper they had just heard, in favour of greater uniformity and simplicity in what he might call the orthography of music. With reference to the changes proposed, no doubt many musicians would cry out against them as tampering with the scores of classical writers, but in this connection he would remind them that classical works in the domain of literature had been similarly adapted for modern readers on the highest critical authority, and approved by common consent. The antiquated orthography and frequent inconsistencies of spelling in such authors as Shakespeare, Spenser, nay even in the Bible of 1611 known as the Authorised Version, has been revised, and brought into accord with the orthography of to-day. To trifle with the text would be intolerable, but a mere matter of orthography was of small importance in comparison with the advantage to be gained by placing before the musical students the works of our great masters in a form which they could easily read and understand.

Mr. James Turner could not agree with any suggestions in favour of Tonic Solfa, which he regarded as an entirely erroneous notation. The great advantage of the stave, in giving a pictorial representation of the work to be done by the performer, should not be lightly sacrificed. He regarded the system as unnecessary if only the ordinary notation were carefully and intelligently taught.

Mr. Bradbury Turner supported many of the suggestion made by the lecturer, especially with respect to key signatures in minor scales; he objected, however, to any advance in the direction of the Tonic Solfa notation.

The Chairman, in inviting the lecturer to reply to the remarks of the various speeches, expressed his warm thanks, and also those of the licentiate's committee, to Mr. Stark for his thoughtful and instructive paper. He pointed out that a special rest sign was necessary to indicate a whole bar of triple time, and suggested

a triangular mark, thus:—


Mr. Stark, in reply, thanked the meeting for the attention they had bestowed upon his paper,

and said that whatever trouble he had given to its preparation had been amply repaid to him by the valuable and interesting discussion which had taken place. His observations with respect to fingering must be introduced as having reference solely to pianoforte music. A great deal had been said that evening respecting the Tonic Sol-fa notation, and he did not wish to be understood as advocating its adoption in place of the stave notation. His object was to point out that a notation existed which appeared to combine the undoubted advantages of both systems. The marvellous results obtained by the Sol-fa notation as regarded sight-singing should, if possible, be secured to students of the established system, and this problem he believed had been solved by the Letter-note method. He pointed out that he merely advocated English directions and marks of expression to be used in teaching editions of classical works, and then always in conjunction with the usual Italian or other words. Mr. Hunt had rendered valuable services in the cause of reform by the analogy which he had drawn between literature and music. This he considered an unanswerable reply to any charge of tampering with the works of the great masters.

A vote of thanks to the chairman terminated the proceedings.—*Musical Education.*

The Organization of the Musical Profession.

AN important meeting was held on Tuesday, the 4th of July, at the residence of Mr. G. A. Osborne, for the purpose of taking into consideration the best means to be adopted in promoting the organization of the musical profession, and especially of teachers of music. Among those present were Professor Ella, Mr. Ganz, Signor Garcia, Rev. R. Gwynne, Rev. H. G. Bonavia Hunt, Mr. W. S. Hoyte, Mr. J. C. McCaul, Mr. Fuller Maitland, Baron D'Orzy, Mr. Ridley Prentice, Mr. C. Hubert Parry, Mr. Charles K. Salaman, Dr. Stainer, Mr. Villiers Stanford, Mr. Bradbury Turner, Dr. Verrinder, Mr. Visetti, etc.

Mr. OSBORNE having been voted to the chair on the proposition of Professor Ella, expressed his pleasure at meeting so many distinguished members of the profession, and others more or less actively interested in the subject; and mentioned that he had received communications expressive of regret at their inability to attend on the day fixed, but at the same time generally conveying their warmest sympathy with the

objects of the meeting, from the following gentlemen:—Mr. Oscar Beringer, Dr. Bridge, Mr. W. H. Cummings, Mr. Deacon, Mr. Henry Gadsby, Dr. Gladstone, Mr. James Higgs, Mr. Jewson, Mr. Lablache, Professor Macfarren, Mr. Walter Macfarren, Mr. E. Prout, Mr. C. W. Pearce, Mr. Kellow Pye, Mr. Randegger, Mr. Radcliff, Mr. C. E. Stephens, Mr. E. Silas, Mr. E. H. Turpin, Mr. Willing, etc.

The CHAIRMAN, after a few introductory observations, then requested his friend, the Rev. H. G. Bonavia Hunt, to address the meeting.

The REV. GENTLEMAN, after expressing his diffidence in opening so important a subject before that distinguished gathering, said that he understood that the object which the Chairman had in selecting him for that honour was that he happened to be in possession of a number of facts having a practical bearing on the subject of organization and registration. To put the case as briefly as possible, Sir John Lubbock was in charge of a bill for the organization and registration of middle-class teachers in England and Wales, in which there was a clause providing that teachers of special subjects, such as drawing music, or *the like*—"the like" probably meaning such other accessories as riding, fencing, calisthenics, and dancing should be registered. They would be required to satisfy an Educational Council (to be created by the proposed Act) of their fitness to teach these respective subjects, and he would call attention to the fact that the whole of the Educational Council need not—and in all probability would not—include a single musician. There was little doubt that Sir John Lubbock's Bill would eventually pass, and therefore the question whether teachers of music ought to be registered or not was already practically taken out of their hands, but the question was whether the profession would prefer to have a bill of their own by which they would have the power of self-government, or whether they were content to allow themselves, although they were now a very numerous body—almost, if not quite as numerous as the medical profession—to be governed by a council of outsiders. Mr. Hunt then alluded to the draft of a Bill, which at the request of a previous meeting of musicians on this subject, he had drawn up on the lines of the first Medical Act, and in which the following were the main provisions. *First*—The formation of a Musical Council, at whose board the various examining bodies should be proportionately represented, and whose business would be not only to carry out the provisions as to registration of qualified teachers, but also to "have an eye" to the various examinations, with a view to securing their general efficiency; of which, at

present, the public has no authoritative guarantee. *Secondly*—The recognition of all vested interests, whether of institutions or of individuals, whereby all existing examining bodies would be recognised and all teachers at present in practice, whether certificated or not, would be entitled to register without passing any examination. The Musical Council would not be an examining body, but would fulfil precisely similar functions to those created under the Medical Act. He felt sure that if the musical profession were determined to be self-governed, there would be little difficulty in procuring the omission of the word "music" from the clause referred to in Sir John Lubbock's bill provided they were ready to bring in a bill of their own.

DR. STAINER observed that the matter had been placed before them very clearly, but he felt that without unanimity amongst the various academies and musical institutions the promotion of such a bill would be difficult. He thought that the heads of all these bodies should be consulted, as well as the University professors of music. He suggested the formation of a committee to consist of those heads and professors, or their representatives, for the purpose of conferring together on the bill, after which a general meeting of the professors might be held in order to hear the result of their deliberations.

MR. VILLIERS STANFORD approved of the suggestion, and thought that some such practical steps as this ought to be taken.

MR. GANZ deplored the present want of cohesion in the musical profession, and complained that their status—although it had certainly improved—was nothing like what it ought to be. Some more definite recognition of the profession ought to be obtained, and musicians ought to have better opportunities of mutual intercourse.

After some observations from Mr. CHARLES K. SALAMAN, Mr. McCaul, the Rev. R. GWYNNE, Mr. BRADBURY TURNER, Mr. RIDLEY PRENTICE, and others, Mr. HUNT said that some of the valuable remarks which had followed his brief statement had convinced him, more strongly than ever, of the need for a general conference of the musical profession, both London and provincial.

It was decided, after further discussion, to request Mr. Osborne to make known the result of the present preliminary meeting, and to invite the attendance of a larger number of musicians for the purpose of giving weightier and more formal effect to the views and wishes of the profession.—*Musical Standard*.

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| 31 | The Earth is the Lord's | Do. |
| 48 | O praise the Lord | Do. |
| 59 | { With Songs and Honours sounding loud | Haydn. |
| | { Hymn of Thanksgiving | Mason. |
| 75 | Blessed be the Lord | R. A. Smith. |
| 140 | O praise the Lord | Weldon. |
| 143 | Harvest March, Song, and Hymn | Forsyth. |
| 144 | O Lord, how manifold are thy Works | Do. |
| 146 | Harvest March and Hymns | Do. |
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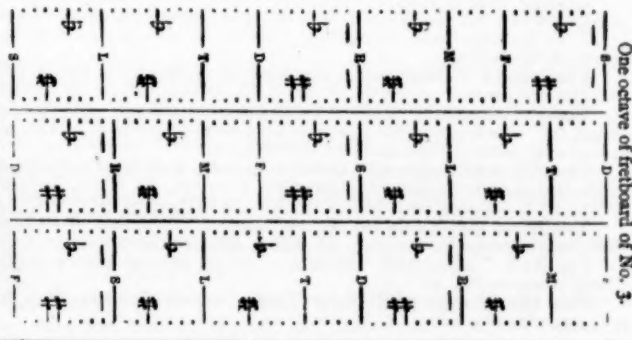
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Letter-note School Music. Songs and Rounds arranged progressively as a Course. The notes are lettered throughout. In halfpenny numbers.

Intonators, 3s.6d. and upwards. A pattern of tune for teacher or pupil, giving the just sounds of the scale in all keys. Descriptive tract, one penny.

The Sol-fa Ladder (adapted from Miss Glover's original). A large diagram of the scale for Class use, with two side columns arranged as in the Modulation Table. Paper only, one, two, or three octaves, — per octave. Calico, with rollers, two octaves, —. For the information of teachers a descriptive leaflet, giving full information respecting the Sol-fa Ladder, Staff Ladder, and Movable DO Ladder, can be obtained by forwarding a halfpenny stamp or post wrapper to Mr. D. Colville, 20, Paternoster Row, London. *In preparation.*

The Staff Ladder. Same as the Sol-fa Ladder, but with the addition of the staff-lines. Can be set so as to show the DO on any line or space, for which purpose it should be mounted on rollers according to directions supplied. Paper only, — : calico, with rollers, —. For descriptive leaflet apply as directed above for Sol-fa Ladder. *In preparation.*

The Movable DO Ladder. Same as the Staff Ladder, but the staff-lines are separate from the diagram, and the latter is movable upwards or downwards, permitting the DO to be set to any line or space. Calico, with rollers —. For descriptive leaflet apply as directed above for Sol-fa Ladder. *In preparation.*

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, etc. 6d.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, 6d. per hundred, or one penny per dozen.

Pupil's Certificates of Proficiency. All Teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus. Blank certificates, post free 10d. per dozen, can be obtained from Mr. D. Colville, 20, Paternoster Row, London. Choral Harmony, No. 163 contains the Examination-paper for the Elementary Certificate.

The Quaver, with which is published CHORAL HARMONY, a monthly musical Journal, price one penny, including the music.

Choral Harmony, a collection of part-music, in penny numbers, each of which contains from 4 to 8 pages, printed either in letter-note or in the ordinary notation. Lists of contents on application.

The Letter-note Vocalist. Full music size, 3d. per number, containing songs, duets, trios, etc., printed in letter-note.

Psalmody Selections. Fourteen popular tunes and hymns, printed in letter-note, Choral Harmony No. 112, one penny.

Easy Cantatas, S.A.T.B., with solos, etc. Dawn of Spring, 4d.; Advent of Flora, 6d.; Harvest Home, 6d. The following are printed in letter-note—Pilgrims of Ocean, 4d.; Maypole, 3d. Words only, for the use of an audience, one penny for each cantata.

The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified as to their difficulty. Intermediate, Parts IV., V., XIII., XIV.; Advanced, Parts VI., VIII., XVI., XVII., XIX.; Upper, Parts XI., XII., XV., XVIII., XX.

Training Books for use in connection with any method of instruction. Colville's Elementary Course, cloth, 1s.3d.; wrapper, two parts, 4d. each. Also, Elementary Practice, same prices.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, one penny, in Choral Harmony No. 52.

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.



I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,

*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society
Camphill Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough: my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Staff notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,

*Hon. Sec. and Member of Board of Examiners, College of Organists,
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,

Visiting Examiner, International College of Music, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bac. Cantab.,*

Professor of Harmony and Singing at the Midland Institute.

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,*

*Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIFF, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

SIR GEORGE J. ELVEY, *Mus. Doc. Oxon., Organist of Her Majesty's Chapel, Windsor.*

WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., *M.R.A.M., London.*

J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

HUMPHREY J. STARK, Esq., *Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.*

SIR ROBERT STEWART, *Mus. Doc., University Professor of Music at Dublin.*

GODSPEED THE RIGHT.

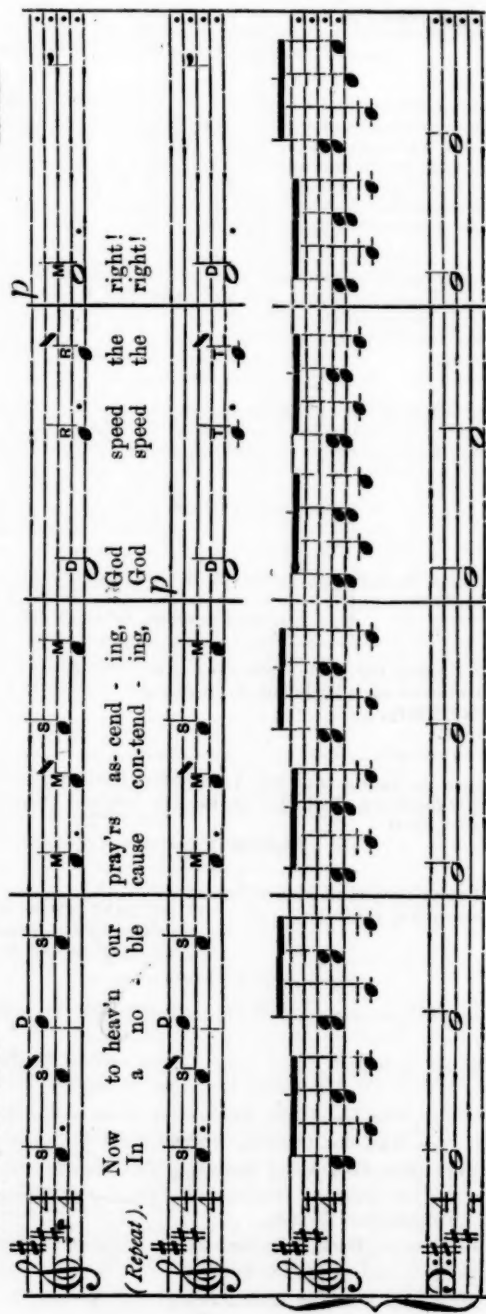
Words by HICKSON.

German.

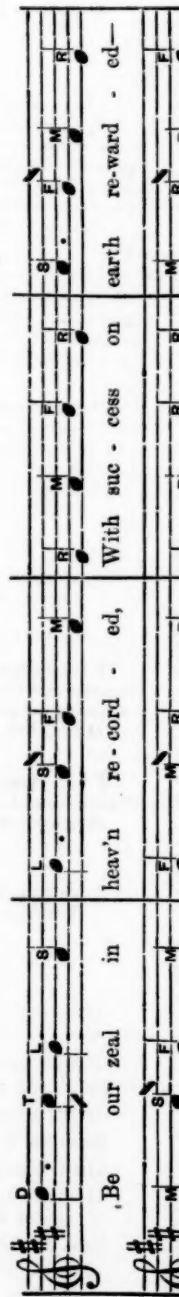
Now to heav'n our
 pray'rs ascend - ing,
 In a no - ble
 cause con - tend - ing,

God speed the
 God speed the
 right!
 right!

(Repeat).



Be our zeal in
 heav'n re - cord - ed,
 With suc - cess on
 earth re - ward - ed—



Be our zeal in heav'n re-cord - ed, With suc - cess on earth re-ward - ed—

The first system of the musical score for 'God speed the right!'. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'Be our zeal in heav'n re-cord - ed, With suc - cess on earth re-ward - ed—'. The piano part consists of chords and moving lines in the left hand.

God speed the right! God speed the right!

The second system of the musical score. The vocal melody continues with the lyrics 'God speed the right! God speed the right!'. The piano accompaniment provides harmonic support with chords and melodic fragments. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Be that pray'r again repeated, God speed the right!
 Ne'er despairing though defeated, God speed the right!
 Like the great and good in story,
 If we fail, we fail with glory—God speed the right!
 Patient, firm, and persevering, God speed the right!
 Ne'er th' event nor danger fearing, God speed the right!

Pains, nor toils, nor trials heeding,
 And in heav'n's own time succeeding—God speed the right!
 Still our onward course pursuing, God speed the right!
 Ev'ry foe at length subduing, God speed the right!
 Truth our cause, whate'er delay it,
 There's no pow'r on earth can stay it—God speed the right!

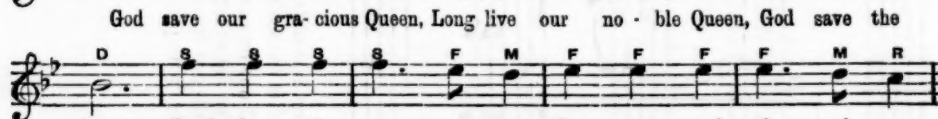
THE LETTER-NOTE METHOD.



LETTER-NOTE appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

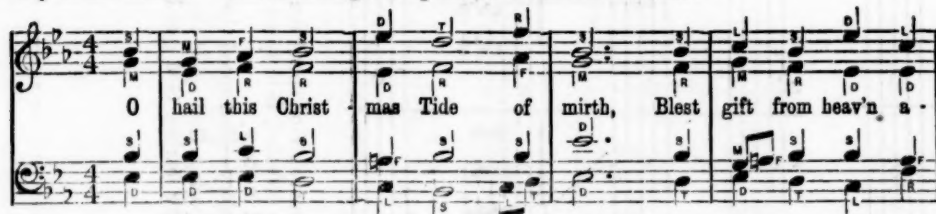
The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide	} In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.
The Junior Course	
The Choral Primer	
The Penny Educators	
The Graduated Course and Pupil's Handbook	} The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.
The Elementary Singing Master and Elementary	
Singing School	